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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

RECORD ART AUCTION SEASON.

The present art season bids fair to pass into history as one which broke the record in New York—which from the European war and other causes, has become the art auction mart of the world. Never have art auctions so crowded upon one another, as since the New Year, and the number of those announced already for the next two months, is bewildering. Every art auction room and gallery is running on full time, and their managers are turning away applicants for sales every day.

While, thus far, the quality of the collections offered, has not been surpassing, and there will probably be no Yerkes, Marquand or Borden sales this year—there will come to the block, from now on until mid-April, a number of art collections of quality and importance. Notable among these will be those of the pictures owned by the late Andrew Freedman, and by Mr. Catholina Lambert.

Other sales are projected and are being arranged for, which will greatly interest the art public, and which should stimulate the art trade, which has not as yet materially felt the return of prosperity in this country.

DEALERS AS APPRAISERS.

We have received a gratifying and wide response to our editorial on this subject in our last issue. Not one letter or message of the many which have come to us, has expressed dissent with the truth and force of our general argument against the calling in by the Government of dealers or their employees, to pass upon the validity or value of art works held up by the Custom House appraisers, and imported by their rivals or competitors, with its natural and necessary attendant evils.

One correspondent suggests that an effort be made to induce the Secretary of the Treasury to, at least, consider the method pursued in Paris of art appraisals. In that city there is a Board or Jury, generally composed of an artist, a dealer, an "expert" and a restorer, who are chosen by the Government, paid for their time of service, and who are kept in ignorance of the ownership of the works they pass upon. This Board or Jury serves a year and sometimes two, and then is superseded by another Board or Jury, with a similar personnel. In the course of a few years the members of a Jury of one year may be re-elected to serve another term.

This custom has worked well in Paris. There is seldom, if ever, any questioning of its findings, and no jealousies are aroused among those dealers whose works have to be passed upon. Why cannot this plan be at least tried here?

Pa. Academy Jury.

The jury for the coming 11th annual display of the Pa. Academy is—painting, Daniel Garber, Chairman; Gifford Beal, R. B. Farley, J. McLure Hamilton, R. E. Miller, W. M. Paxton, E. W. Redfield, E. F. Rook, C. Rosen, R. Vonnoh, H. W. Watrous and F. J. Waugh; sculpture, C. Grafly, P. W. Bartleet and H. A. MacNeil.

The hanging committee is composed of D. Garber, R. B. Farley, C. Grafly, E. W. Redfield and the president, ex-officio.

The action of the jury and of the hanging committee is final.

CORRESPONDENCE

Cincinnati Collector Goes West.

Editor American Art News.

Dear Sir:
It will undoubtedly be of interest to many of your readers to know that Mr. Simon Hubig, the well known local art collector, will hereafter reside in Pasadena, Cal.

Mr. Hubig bought his first American painting from the writer, about eight years ago, and since that time has acquired an interesting collection of over 400 paintings, nearly all of which were produced by local artists. He has recently purchased 24 paintings from local artists, including 15 from the well-known flower painter, Martin Rettig. Mr. Hubig says that in his new home he will have a "Flower room," devoted to the paintings of Martin Rettig, a "Hurley room" showing the paintings and etchings of E. T. Hurley, noted for his etchings of familiar local scenes; a "Dutch room," filled with the paintings of John Rettig, whose work is always serious and convincing, and an "Earhart room," which will contain about 60 paintings by this artist, representing views along the rivers and valleys of southern Ohio, and in the Forest of Fontainebleau, France.

In addition to the artists named there are about 70 other local painters represented in this collection by from one to ten examples each.

Mr. Hubig is an honorary member of the Cincinnati Art Club. He has done a great deal more for the encouragement of good art here than any other man. As an evidence of the esteem in which he is held the Arts Club gave a smoker and special entertainment in his honor Jan. 21. The members of the Art Club will sorely miss this genial personality.

Yours truly,

J. F. Earhart.

Fairbank, Cincinnati, O., Jan. 27, 1916.

THE "CUBIST DAMOSEL."
(With Apologies to Rossetti)

The "Cubist Damsel" leaned out
From a "shot-to-pieces" Heaven.
Her shoulders looked like bales of hay,
And her head was on uneven.
Her legs were four or five feet long,
And her arms were six or seven.

Her robe, ungirt from clasp to hem,
Some "dewdads" did adorn
And curlycues and twisty things
Like a fellow sees next morn.
Her hair that looked like a railroad track
Was greenish like spoiled corn.

It was the ramparts of a house
(They said) she stood upon,
But never such a house was seen
Since time was first begun.
The chimneys spiraled like the smoke,
And the whole house had a "bun."

She seemed to lie across a flood
Of plumsauce like a bridge.
Her knees were sharp as carving knives,
And on her back a ridge
Rose up to meet a new-laid moon.
Her nose was just a smidge.

She smiled a smile like a broad path
That ran between her ears.
She lay her crawly arms along
The crooked barriers.
She knew she looked a perfect fright
And wept six oblong tears.

Walter G. Doty.

"Praise from Sir Hubert."

"It was quite refreshing to read in a recent issue of the AMERICAN ART NEWS a vigorous editorial on picture frauds offered in the auction rooms.

"It especially warns its readers to beware of the sales advertised to be held in private residences, and advises a close study of the pictures in advance of the sales. There is a reference to the very old story of the foolish people who, for a few dollars, purchase canvases with big names, when a little thought should convince them that genuine works would naturally be offered in the usual channels where fair prices would be obtained. The editor promises to keep a close watch on 'fake' auction concerns."—Macbeth's Art Notes.

Pastels by Miss Crittenden.

There is an exhibition of pastels by Lillian Crittenden at the Business Women's Club, 36 West 40 St., on indefinitely. Some of the little snow scenes have charm and there is a clever impression of a girl, playing a guitar, a view of lower Ausable Lake and bits of Keene Valley, N. Y. Picturesque Orange County seems to have appealed strongly to the artist, whose work is a bit immature.

ART BOOK REVIEWS.

The Conception of Art by Henry Rankin Poore, 12 mo. Putnams. \$2 net.

Mr. Poore's book is distinctly germane to the parlous controversy, now waging between "modernism" and—shall we say—"reactionism?" As a painter Mr. Poore has the confidence that a painter always has when expressing himself on a subject in which, as his quotation from Albrecht Durer has it, he "can prove what he sayeth by his own hand." Mr. Poore devotes a deal of space, necessarily to the consideration of the "definition" of art, quoting various authors who have had their say about what art is—and what it is not. With Tolstoi's idea of a moral motive being the great one in art, Mr. Poore has little sympathy, neither does he care for the theory that "all truth is beauty and therefore the artist should help himself to anything in nature."

He quotes Whistler's scouting remark about nature "being always right" and aligns himself with the "selectivists." The theory that art should express its own age (which it is apt to do without consent) makes little appeal to this author, while Manet's epigram "not nature but the natural" is taken as an illuminating ray of truth before which Rodin's assertion of endeavor to copy nature is dispelled. The artist in Mr. Poore comes forth in the chapter on "Realism and Idealism," which finishes with a burst of truly Catholic comprehension in the phrase—"each artist interprets his problem as seemeth him best."

The chapter on "Individual Expression," one of the least controversial in the book serves to introduce a resumption of battle in which Tolstoi's "art is not a pleasure, a solace, or an amusement; art is a great matter," is discountenanced and the theories of Theodore Delsarte more clearly subscribed to. Some sane words on Cezanne "the directness" of whose paintings "would appeal to anyone as a great simple honesty," and some appreciative remarks on the art of Vincent Van Gogh and Paul Gauguin lead to considerations of Matisse, the arch diagrammatist, who errs most arrantly in his apparent contempt for "quality of tone." Mr. Poore rounds up well in his final paragraph in saying, "art should be lenient, ready and even anxious to put her arm about the shoulders of any new creed which can prove its care," and adds most happily some verses of Edmund Gosse which leave the reader with this solemn admonition:

"So to my days extremity,
May I in patience infinite
Attend the beauty that must be
And—though it slay me, welcome it."

OBITUARY.

Florence Barlow Ruthrauff.

Mrs. Florence May Barlow Ruthrauff, widow of Charles C. Ruthrauff, an art collector who died some three years ago, and who was herself a lover of art and writer on art topics, died at the home of her mother in Toledo, Ohio, Jan. 22 last.

Mrs. Ruthrauff was a cultivated woman, with much charm of personality, and was well known in New York art galleries and studios. For the past few years, and since her husband's death, she had been art critic for "The Spur," and at one time was art critic on the Morning Telegraph.

She leaves a son, Mr. Wilbur B. Ruthrauff of Cranford, N. J., and daughter, Mrs. Edwin W. Cassebeer.

Sir John Leslie.

Sir John Leslie from his friendship with Millais, Hunt and Watts, considered as the last of the Pre-Raphaelites, died Monday in London at the age of 93. He was the father-in-law of the former Miss Leonie Blanche Jerome of N. Y. After serving in the Life Guards from 1843 to 1850, he resigned to devote himself to art.

Carl Lorensen.

The Danish-American sculptor, Carl Lorensen, long a resident of Chicago, died in that city Jan. 17 in his 52 year. Born at Klakring he became a pupil of Kroyer, studying for many years at the Copenhagen Academy. He went to Chicago in 1890 and did a number of sculptures for the World's Fair, several of which are in the Field Museum. For the palace at Bucharest he did a number of friezes. Mr. Lorensen was a regular exhibitor at the Chicago Institute. He is survived by a widow and son.

J. K. Chambers.

J. K. Chambers died in Boston last week at the age of 50. He was born in Ireland, but came early in life to this country. A painter of portraits, landscapes and marines he had extraordinary facility and could paint in almost any manner. He had done all kinds of artistic work including scene painting.